



“The Emperor Waltz”

Bing Crosby and the Phonograph

ANNOUNCEMENT.



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Allen Koenigsberg
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DEAR APM:

Question: Was there ever an oak Victor IV or a mahogany Victor V phonograph?

R.N., San Francisco, Cal.

Answer: The Victor IV developed out of the Victor Monarch Special (MS) and as a result the first models were made of oak too. The official date for the changeover from oak to mahogany for the IV was October 1, 1906. *Thereafter*, mahogany became the standard wood for this model, although in the process, the cabinet became much less ornate. The Victor V developed out of the Victor D, and as a result the first models also were oak. Here, however, oak became the standard wood for this model. But there *were* two optional Victor V's available, both in mahogany, and relatively rare. One has the squared columns of the regular V, and the other has rounded pillars similar to the IV. Mahogany did not become the standard wood for a Victor machine until late 1904, with the introduction of the beautiful and much sought-after Victor VI.

"The Emperor Waltz"



The last time we discussed the theme of phonographs and the movies was in Vol. II, No. 2 of **APM**, in reference to Spencer Tracy's 1940 portrayal of "Edison, the Man." It seems the 1940's were a banner decade for the pre-hobby phase of the talking machine (another film called "The Bribe" with Robert Taylor referred to "Your Master's Voice"!). We are indebted to Russ Brunning for the illustration on this month's cover, showing Bing Crosby, a recording pioneer in his own right, with the machine that helped make it possible.

Paramount Studios spent almost two years creating "The Emperor Waltz" in the forests of the Jasper National Park in Alberta, Canada and it premiered at Radio City Music Hall in New York City on June 16, 1948. Great attention was directed toward making the film an authentic recreation of turn-of-the-century Vienna (1901 to be exact). The "travelling salesman theme" and the clash of "old world and new" was epitomized by Bing who portrayed Virgil Smith as a purveyor of (Berliner? Victor?) Gramophones. Of course, a mongrel terrier was de rigeur and "Buttons" played the Nipper role with great vigor (his opposite number was Scherezade, a French poodle).

In pre-World-War-I Austria, assassination was a feared event (the Emperor's wife was killed in 1898), and the gramophone concealed in a "suitcase" provided a perfect case of mistaken identity -- it was thought by the Emperor's guards to be an anarchist's ticking bomb! (Well, some early Berliners have been known to make strange noises.) As a result, it was quickly doused in a nearby pool after a major panic. (The accompanying illustration shows Bing declaring his innocence.) The machine luckily survives (it seems to be real, not just a movie prop, although with a slightly later reproducer), and Bing persists in demonstrating and selling it. The romantic interest was provided by the poodle's owner,

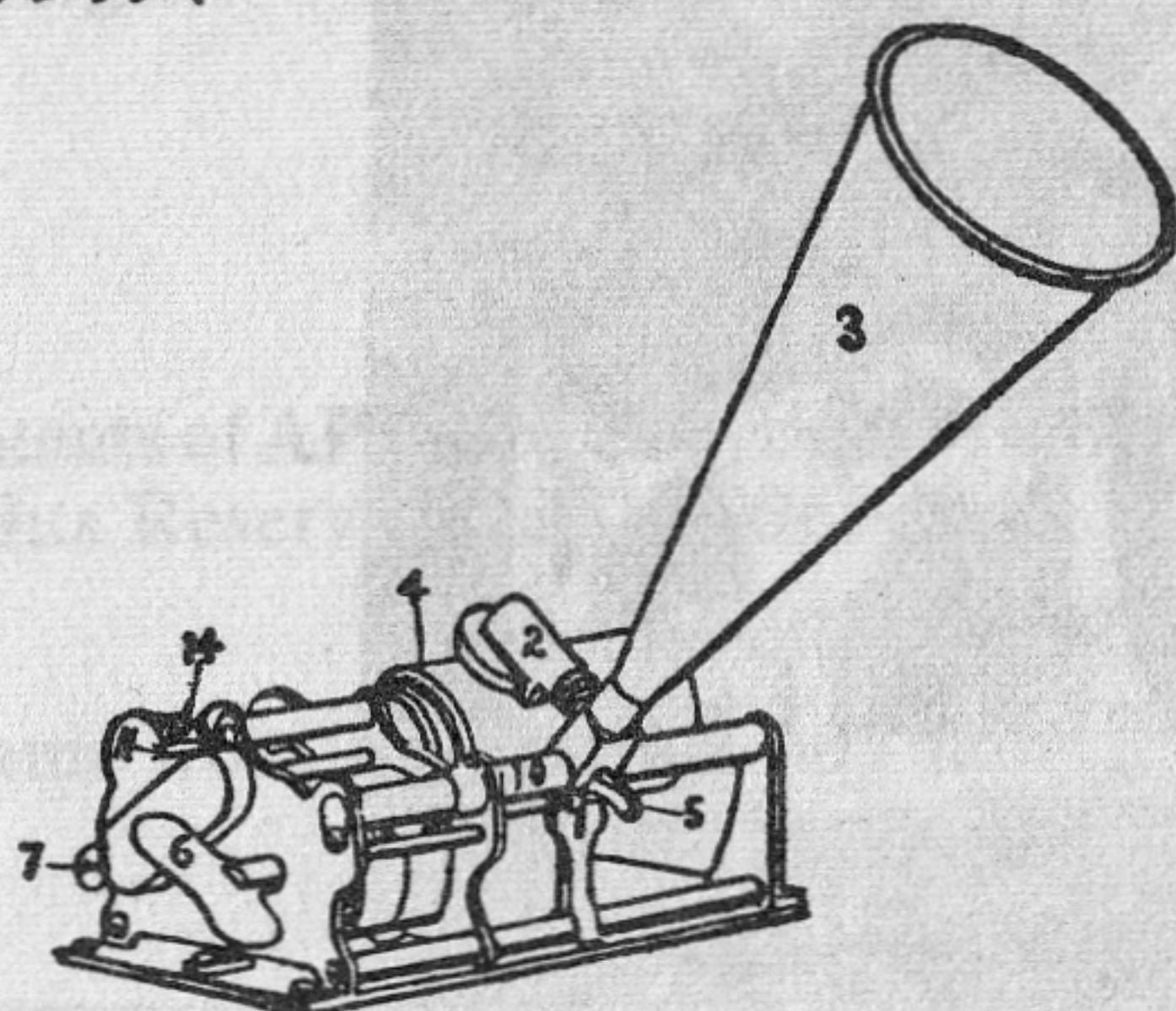
Joan Fontaine, in the role of Johanna Augusta Franziska (Garbo had been rumored for the part, but nothing came of it).

There were at least two colorful movie posters provided for the film and printed in Cleveland, Ohio. The first, shown much reduced on the cover, measured 27" by 41". The second one, apparently for an inside location, was 14" by 36". A more astute publicity department might have called the movie "The Giant Hand" — look at the size of Bing's hand holding the gramophone! Huge publicity charts (five are known) were also supplied to chronicle the background of the movie, and provide a great deal of unintended humor. For example, the film is touted as "unforseeable" (whatever that means), and "when-ever there was doubt, historical accuracy was stressed over authenticity." We are also told that 4000 white daisies were planted to brighten up the "Tyrolean" scene, but they proved too bright for the Technicolor cameras and had to be painted blue, with a spray gun. A close-up picture of the poodle states that her outfit was exactly "what the well-dressed dog wore when motoring (in a 1901 Mercedes)." Despite the supposed attention to detail, however, the pre-1900 Trade mark Berliner is shown with a post-1900, *vertical* tone-arm. No gramophone consultant is mentioned in the picture's credits, but it was produced by Charles Brackett and directed by Billy Wilder, for whom this film was not an overwhelming critical success. It is sometimes shown on TV on The Late Show in various parts of the country, usually at 2 a.m.

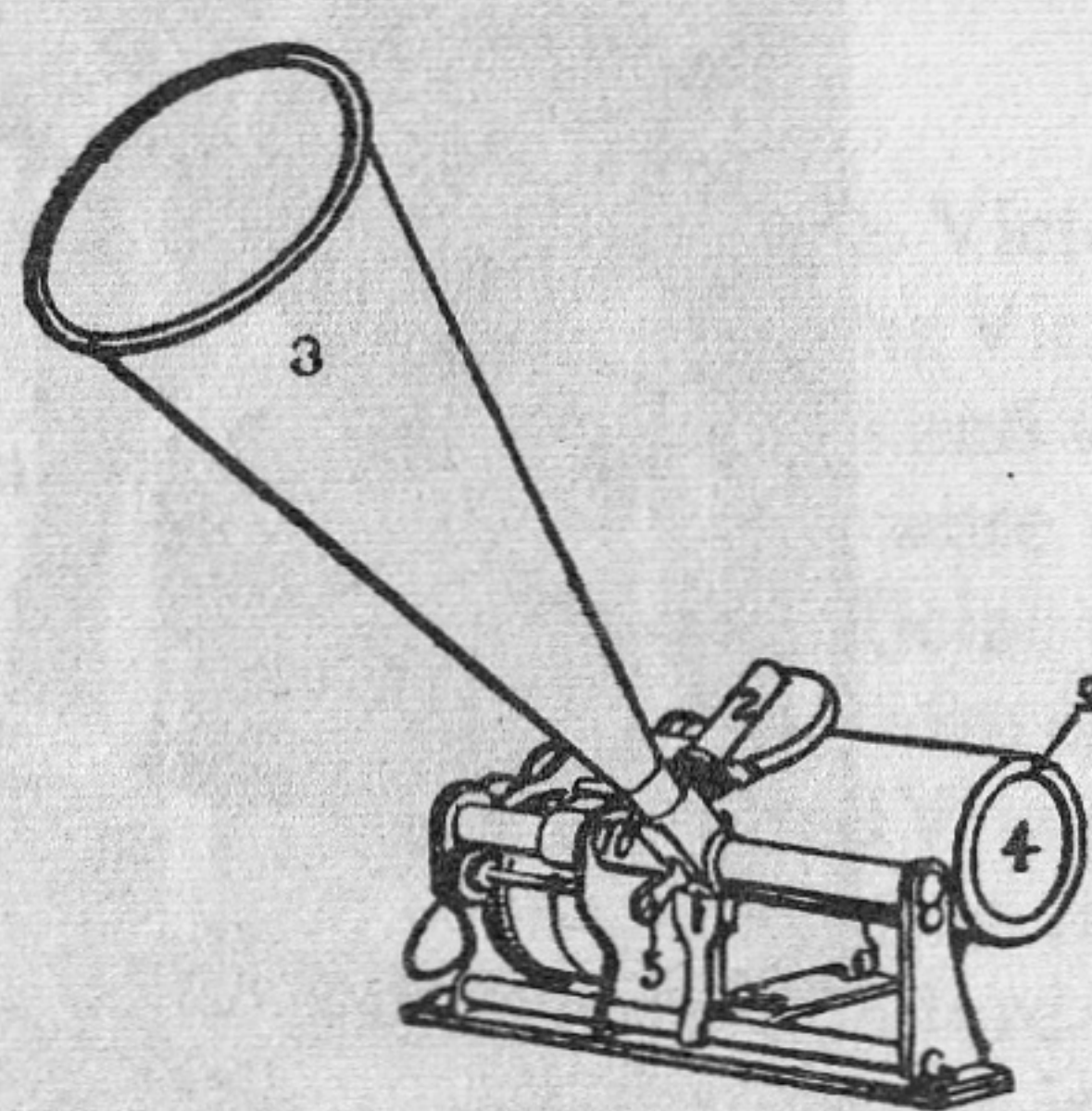
Our thanks to Charles Downen and Tim Brooks for additional details. If our readers have any further information on phonographs in the movies, we would be delighted to know of them. The earliest film (see **APM**, Vol. I, No. 2) is still "His Master's Voice," produced some time before 1909 for the Chicago Projecting Co.

DIRECTIONS FOR OPERATING THE

EAGLE GRAPHOPHONE.



CUT NO. 1.



CUT NO. 2.

Cut No. 1 represents the machine from the left or motor end. Cut No. 2 represents it from the right or mandrel end.

The motor should be wound like a clock by means of the winding key (6).

When the clockwork is wound, drawing the stop and start lever (11) to the front starts the machine; pushing it back stops it.

When the carriage lift lever (5) is pressed down the reproducer (2) is lifted from the record cylinder (9). The feed nut which moves the carriage (10) along, is disengaged from the feed screw and the carriage and horn (3) may be moved freely to any point desired on the record cylinder (9).

To place a record cylinder on the machine, the lift lever (5) must be pressed down and the carriage (10) moved to the left end of the mandrel (4). Slide the record on the mandrel, the beveled end first, and apply pressure gently until the record is held securely in place on the mandrel. Then slide the carriage to a point where the reproducer (2) is just over the beginning of the record. Raise and start the machine with the stop and start lever (11).

If the machine runs too fast it will reproduce the record in a high falsetto key, and if it runs too slow, in a deep, drawling bass. The speed can be reduced by screwing in or increased by unscrewing the speed adjusting screw (7).

To remove a record cylinder from the mandrel (4) place the first two fingers of the right hand against the end of the mandrel, and with the thumb and first finger of the left hand against the beveled edge of the cylinder press it from the mandrel and slide it off upon the fingers of the right hand.

When only two or three are to listen, the rubber hearing tube which is attached to the carriage in the same manner as the horn, may be used with much satisfaction.

Never touch the face or outer surface of a record cylinder but lift it by inserting the fingers inside.

Never let the reproducer fall violently upon a record or upon the metal mandrel.

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A lucky find - an original instruction sheet for the popular Columbia Eagle Graphophone. It appears to date from about 1898.

RECORD REVIEW

Fourteen New LP Re-issues of Recordings from 1901 to World War II and Beyond

Tim Brooks

We have a full list of re-issue LP's this issue, so comments on each will be brief. *The Incredible Talking Machine* (Edison 77-5/6): This is the second LP to be issued by the Edison National Historic Site in connection with the 100th anniversary of the phonograph. There are fifteen selections, approximately half from cylinders and half from discs (although the later Blue Amberols were originally dubbed from discs, so the distinction is perhaps moot for them). The earliest cuts are the Edison Concert Band's "Pan American Exposition March" and Fred Van Eps' banjo solo, "Sunflower Dance," both taken from 1901 wax cylinders. Also included are selections by Billy Murray, Ada Jones, Sophie Tucker, Jones and Hare, Ernest L. Stevens, Eva Taylor, and Gladys Rice (singing "Madelon," a rousing but previously unissued side from World War I). There are also two spoken tracks by Edison himself, a speech recorded for the New York Electrical Show in 1908, and the "Mary Had a Little Lamb" recreation recorded and filmed in 1927. The single classical selection is an unissued version of "Vesti la giubba" by tenor Edoardo Ferrari-Fontana. The notes accompanying this single LP are much less adequate than those with the first Edison Site LP, giving little information about the individual selections and even omitting recording dates for most. But the transfers by Merritt Malvern are excellent, and as a bonus, the cover gives us a fascinating montage of photos of Edison artists, machines, and factory scenes. The LP is available while supplies last from the Eastern National Park and Monument Association, Edison National Historic Site, Main Street and Lakeside Avenue, West Orange, N.J. 07052, for \$6.00 ppd.

Echoes of the Thirties (Nostalgia Book Club 1005): This boxed set is one of the finest collections of original recordings from the 1930's that I have yet encountered. That's no small compliment, since there are dozens of LP's available which deal with this era, but producer Neil McCaffery, who obviously knows and loves his subject, has managed to assemble 70 tracks that are at once varied, musically interesting and practically never heard today. One reason is the diversity of sources: perhaps 15 different labels are represented, ranging from Columbia and Brunswick to Okeh, Banner, Melotone, American Odeon, Vocalion, Variety, and even English Parlophone

and Decca. In addition, there are several previously unissued sides, all top grade material. There is plenty here for collectors of personalities (Bing Crosby, Connie Boswell, Russ Columbo, Eddie Cantor, Mills Brothers, Chick Bullock, Buddy Clark, four Ruth Etting sides, etc.), dance bands (Ray Noble, Art Kahn, Jan Garber), jazz (Dorsey Brothers, Fletcher Henderson, Red Nichols, et al, and even period tunes ("Flat Foot Floogie," "The Lambeth Walk"). No matter how well you know the era, you are likely to find some pleasant surprises here. Discographical information is provided. There is hardly space here to do justice to this listenable collection, except to say that it is *excellent*. This five-LP set is available only through the Nostalgia Book Club, 165 Huguenot St., New Rochelle, N.Y. 10801, for \$19.98 *plus* postage.

Where the Blue of the Night Meets the Gold of the Day (Biograph BLP-M-1): Bing Crosby fans are the luckiest of collectors. Every time the master sneezed, it seemed to get recorded, and most of the records have been re-issued on LP at one time or another. There is a recent discography of Crosby LP's -- only LP's mind you -- that is 80 *pages* long. With all this output, it is incredible that anything would have been overlooked, but strangely enough, some of the recordings most important to Crosby's career, the songs from his very early Mack Sennett film shorts, have never been available. Here they are, 23 tracks of such early Crosby hits as "I Surrender, Dear," "At Your Command" and "Just One More Chance," as well as titles never commercially recorded by Bing, all as performed on the soundtracks. Perhaps the two most interesting cuts are a sequence from a 1930 Douglas Fairbanks - Bebe Daniels movie in which the then-unknown Bing did an unbilled walk-on to sing a chorus of "When the Folks High Up Do the New Lowdown," and a routine from a 1931 short in which Bing, playing a salesman, sings a hilarious parody of his own heart-throb hit, "I Surrender, Dear" -- reworded into a sales spiel for a washing machine! The notes by Chester Collins are detailed and informative, and are illustrated by rare stills from the films. The LP is available in stores or directly from Biograph Records, 16 River St., Chatham, N.Y. 12037.

NEW WORLD RECORDS: These are available only through libraries, but are

certainly worth hearing. If you are a librarian, your institution should consider obtaining these recordings, which were produced under a grant from the Rockefeller Foundation and which aim to cover the full range of America's musical heritage, in a set of 100 discs. Each comes in a heavy fold-out jacket, and has extensive liner notes and a bibliography/discography for further reading and listening.

Come Josephine In My Flying Machine (NW233): This disc presents a delightful and sometimes offbeat selection of "topical songs," as recorded between 1910 and 1929. The title song (by Blanche Ring), "He'd Have to Get Under" (William Halley), "Mr. Radio Man" (Al Jolson) and "Lindbergh, the Eagle of the U.S.A." (Vernon Dalhart) are perhaps obvious, but would you have thought of Eddie Morton's "Oceana Roll" (steamships), the American Quartet's "On the 5:15" (woes of the commuter) or Irving Kaufman singing "The Little White House at the End of Honeymoon Lane" (the American Dream of owning a home)? Inspired! Notes are by Carl H. Scheele.

Yes Sir, That's My Baby: Tin Pan Alley 1920-1929 (NW279); The Music Goes Round and Around: Tin Pan Alley 1930-1939 (NW248): As noted in a previous review (APM, Vol. V, No. 6), New World issues suffer from great variability -- some are very good, some very poor -- and these two are examples of that. They are supposed to document popular music in the 1920's, but are instead a dreadful misrepresentation of both eras. The "1920-1929" LP contains no recordings made prior to 1925, and leans heavily on the personality and jazz-influenced items of which today's reissue producers are so fond. You will find no acknowledgement here of the type of dance or vocal records America was listening to in the early 1920's, nor of the ballads, quartets, novelties or pseudo-classical pieces so popular during the decade. Only records which fit the author's "Jazz Age" clichés are included. The version of "Whispering" included here is clearly *not* from 1920, but is a much later electrical version, with a completely different arrangement; "April Showers" is not from 1921, but probably from the 1930's or later; "Mississippi Mud" is not the version by the Paul Whiteman Orchestra (only a *piano* is heard!); several other recording dates are also wrong; and the descriptions are full of pretentious drivel which reinforces every contemporary media cliché about the Roaring Twenties and the Flirty Thirties. Nat Shapiro edited both sets, not I fear, to his credit.

Brother, Can You Spare a Dime? (NW270):

A generally good selection of Depression-related records, ranging from high-camp Hollywood (Dick Powell's "Gold Digger's Song") to Woody Guthrie and a strangely affecting *a capella* song about the plight of coal miners ("The Coal Loading Machine," recorded in the field ca. 1933 by the Library of Congress). Bing Crosby, Rudy Vallee, Shirley Temple, Gene Autry, and Uncle Dave Macon are also heard. The one major gaffe in the notes is the detailed write-up on Cole Porter's "In the Still of the Night" (1937), when the song on the record is an entirely *different* composition of the same name, written by Hoagy Carmichael in 1932. Notes are by Charles Hamm.

Praise the Lord and Pass the Ammunition (NW222): War Song re-issues are always welcome, if only because they are so rare (for obvious reasons, they aren't "commercial"). This one devotes one side each to World Wars I and II. WW I is represented by such records as "I Didn't Raise My Boy to Be a Soldier" (Nora Bayes), "When the Lusitania Went Down" (Herbert Stuart) and "My Dream of the Big Parade" (Peerless Quartet with Billy Murray); and WW II by "Der Fuehrer's Face" (Spike Jones), "Stalin Wasn't Stallin'" (Golden Gate Quartet) and "He's 1-A In the Army" (Les Brown Orchestra), among others. There is an interesting variety of recordings here, but unfortunately the compiler seems for the most part to have missed the central point of wartime popular music, a point which present-day students seldom hear about, but should never be allowed to forget. That is the use of popular music, as well as other media, to arouse the most base prejudices and hatreds and to direct them - explicitly -- against a foreign enemy. This is an unpleasant side of war, and it diverges from the "musical picnic" approach which we often get, but it explains a lot about the wartime mentality. Not found here, but needed, are such songs as "Hunting the Hun" ("First you go get a gun, then you look for a Hun") and "Remember Pearl Harbor" ("Give 'em bomb for bomb, give 'em shell for shell/ Kill a hundred rats for every boy that fell"). We should *not* forget.

Steppin' On the Gas: Rags to Jazz, 1913-1927 (NW 269); Sweet and Low: Big Bands and Territory Bands of the 1920's (NW 256): These two LP's treat jazz as it emerged on record in the teens and twenties, and as it found expression in different parts of the U.S. via the "territory bands." Represented on the first LP are James Europe (4 sides), the Six Brown Brothers, Kid Ory, Sam Morgan, Johnny Dunn, Clarence Williams, and others;

and on the second LP, Erskine Tate and Jabbo Smith (Chicago), Jesse Stone (Kansas City), Alphonso Trent (midwest), etc. Both LP's have detailed annotation and some excellent illustrations. Notes are by Lawrence Gushee (NW269) and Frank Driggs (NW256).

Follies, Scandals, And Other Diversions (NW215): A pleasant, though unexceptional collection of theatrical and personality recordings from the 1920's and 1930's, including all the people you would expect: Bert Williams, Fannie Brice, Gertrude Lawrence, Fred and Adele Astaire, Libby Holman, Ruth Etting, etc. The field has been so thoroughly tilled commercially that it would probably be hard to add much with this LP. The notes consist mostly of anecdotes and lyrics to the songs --in one case, at least, not the lyrics that are on the record (Gallagher and Shean). Notes are by George Oppenheimer.

And Then We Wrote... (NW272) This is a collection of composer-recordings, ranging from Victor Herbert's 1912 recording of music from his operetta "The Enchantress" to Stephen Sondheim in 1973, singing "Anyone Can Whistle" from his show of the same name. W.C. Handy, George Gershwin, Fats Waller, Cole Porter, Hoagy Carmichael, Duke Ellington, and Cy Coleman all perform, among others. There is a lilting medley of "Hello Ma Baby" (1899) and "Goodbye My Lady Love" (1904) sung by Joe Howard, albeit recorded long after the fact-- 1936. (The notes misdate "Baby" as 1900 and misattribute the backing to Gene Kardos' Orchestra; evidently the writer read the wrong line in Brian Rust's *Complete Entertainment Discography*, as Kardos accompanied Howard in his *next* session, not this one). Notes by Nat Shapiro.

When I Have Sung My Songs (NW247): Devotees of the American art song will appreciate this collection of original recordings of that genre, dating from 1906 to 1940. Most of them were originally issued on Victor Red Seals. Among the artists represented are Bigham, McCormack, Gluck, Gadski, Robeson (a fine rendition of "Deep River"), Roland Hayes, and Marian Anderson. However, the emphasis is on the songs, and full lyrics are included in the notes by Phillip Miller.

It Had To Be You (NW298): The purpose of this issue is a bit unclear. If it is to represent the range and diversity of the "popular keyboard from the days of the speakeasy to the television era" (to quote the cover), it fails, for virtually everything here sounds like cocktail lounge music. As a matter of fact, that might be a good use for this LP. Represented are Lee

Sims, Eddy Duchin, Frankie Carle, Carmen Cavallaro, Eddie Heywood, George Feyer, Roger Williams, and Liberace (well, he *is* part of America's recorded heritage!). The recordings evidently date from the 1920's to the 1950's mostly, although no dates are given. Regrettably there is nothing to demonstrate the use of the piano during the first thirty years of recording history, either via records or rolls, and there is very little non-mainstream piano playing here (such as novelty, jazz, rock, etc.). The overly cute notes are by Mort Goode.

Since no one, including the Edison Site or New World Records, has seen fit to preserve on LP *any* musical recordings from the 1890's -- the first decade of recorded popular music -- APM has leapt (stumbled? fallen?) into the breach with an 8-inch flexible disc entitled *A Century of Sound*. A modest beginning, perhaps, but one hopes others will be encouraged to preserve these quickly deteriorating artifacts of the phonograph's first ten years. This 20-minute sampler contains some complete selections and some excerpts from ca. 1890 to 1910, plus an otherwise unknown recording of Edison himself speaking in 1928. Mailed last year to all APM subscribers, additional copies, with detailed and highly accurate liner notes, will be available for a limited time for \$3.95 ppd. from APM. □

TWO-MINUTE BLUE AMBEROLS?

Several readers have asked if it is true that Blue Amberols were made in the "2-minute style," that is, with 100 threads to the inch, instead of the usual 200 threads for the "4-minute style." The answer is yes.

The first ones were probably made for the foreign language instructional series. These were later remade with 4-minute grooving, but with half the rpm. APM does not own any of these, so I can't comment in detail. However, some popular music *was* issued on 2-minute Blue Amberol cylinders, and I think it is these that most interest collectors.

All of the ones I have seen were done in Spanish, both vocal and instrumental, and had numbers in the 1200 series (regular Blue Amberols began with 1501, and will be treated in greater detail in Ron Dethlefsen's forth-

coming book). For example, one of the cylinders in the APM collection is Blue Amberol No. 1207, *Heraclio Bernal* by R. H. Robinson. It was also issued as a regular 2-minute wax cylinder by Edison, but with a different number. For many years, I puzzled over the reasons why Edison issued only musical Spanish Blue Amberols in the 2-minute style. Luckily, when George Frow was last in the States, he had the good fortune to locate an original company report on just this subject in the Archives of the Edison National Historic Site. With his kind permission and that of the Site's, we are glad to solve this fascinating question by running the original report, dated October 24, 1912, below:

"Mr. Stevens stated that at the present time we listed 614 Standard (2-min. wax) and 163 (4-min. wax) Amberol records in our Mexican catalogue. The sale of these records is not confined to Mexico, but they are used in all Spanish speaking countries. The total sales to January 1, 1912, of 2-minute Mexican records, were 1,102,414. Our sales for 1911 were 69,790, and for a little more than nine months of this present year, 44,405.

When advised that we had discontinued the manufacture of Standard 2-minute records, Victor Weiskopf & Co., of Mexico City, our distributors for the Republic of Mexico, urged us very strongly to make over these 2-minute records in the Blue type, pointing out to us that on account of our not continuing to supply the present wax records and not issuing any further lists, they would find it very difficult to dispose of their present stock of 2-minute wax records. In addition to their present stock of 2-minute and 4-minute records which they have bought and paid for, they have a stock of 149,496 records which were left in Mexico City on consignment when we closed our Mexican office nearly two years ago. A large part of these records are cut-out selections and 7,360 are Amberol (wax) records. Since leaving these consignment records with them, they have disposed of 22,294 Standard and 953 Amberol records, leaving the consignment stock of Standard records at 127,202, and the Amberol records at 6,207. The highest number of any one 2-minute record sold is 11,105, and the highest number of one title sold for the nine months of this year is 356. In urging us to supply the Blue type 2-minute records, Messrs. Victor Weiskopf & Co. stated that they would then be able to notify the trade that they were placing on

the market a new product, and this would give them an opportunity of reducing the list price of the Standard consignment records, and also the stock of Standard and Amberol records which they have paid for. They also stated that the best talent in Mexico were well represented in the Standard records, and it is now impossible for us to obtain the services of this talent on account of their being tied up by the Columbia people.

Mr. Stevens made a proposition that he place a definite order on the factory for 200 each of 200 titles of the best sellers selected from the 614 Mexican records now listed; those to be charged direct to the Foreign Department, and as this number is disposed of, further definite orders will be placed from time to time, or until such time as we increase our present list of Blue Amberol records. If the Standard records were eliminated entirely, it would leave only 163 Mexican Amberol records to offer for sale in Mexico, South America and other Spanish speaking countries. At the present time, there are a large number of 2-minute machines in the countries mentioned which have never been converted to play Amberol records, although every endeavor has been made to have such machines equipped with the combination attachment.

By supplying these 200 2-minute records in the Blue type, we will render valuable assistance to our Argentine Office and the trade in Mexico and other Spanish speaking countries, as they will serve to keep alive the interest and also enable our distributors and dealers to dispose of their present stocks of Standard records without suffering a loss. Aside from the profits to be derived from the sale of these two-minute records, they will aid materially in disposing of the large number of consignment records Messrs. Victor Weiskopf & Co. are now carrying, which otherwise would be very difficult to dispose of.

In view of Mr. Stevens' statement, and also on account of his placing a definite order for 200 each of 200 selections in the Blue Amberol type, it was decided to supply these Standard records in the 2-minute Blue type.

The meeting then adjourned.

Secretary."

It is rare that a document so neatly answers so many questions, and we are grateful to George Frow, Leah Burt and the Edison Site, for their valuable help. If our readers can add more titles to this 200-title series, we will be glad to publish the results. □

BOOK REVIEW

*Discography of Historical Records on
Cylinders and 78's* by Brian Rust
All the Years of American Popular Music
by David Ewen

Tim Brooks

As the number of Brian Rust books in print has increased, it is an unmistakable fact that their quality has begun to decline. This is especially lamentable because the author was, only a few years ago, setting new standards in what made a first rate and highly usable discography. In the past three or four years, he has expanded into several new fields, each time, it would seem, with more haste and less precision. *Jazz Records* (now in its 4th edition) remains his masterpiece, probably the finest general discography ever compiled. *The Victor Master Book* was a treasure within its 1925-1936 field of coverage. *The Complete Entertainment Discography* and *The American Dance Band Discography* opened vast new field of information, but nevertheless fell short of the author's previous high standards of thoroughness and accuracy. (Corrections to the 1975 *ADBD* have been running ever since in collector's journals). *The American Record Labels Book* was a disappointment. Now we have the *Discography of Historical Records*.

This is not to say that the book is not useful; it is. Much interesting information is included, and most of the data is accurate. But the gaps are so obvious, and so needless, that one wonders how the world's leading discographer could have let such an incomplete work get into print.

The purpose of the book, as stated in the introduction, is to list notable spoken word recordings. It is a "summary of all known recordings made in English by all kinds of speakers with the exception of actors delivering lines." In addition, a few popular songs about famous people and events are also listed, although very incompletely. The entries are predominantly British, with endless Lords and Earls who have left their words to posterity; however, quite a few American public figures are included as well. The period covered is 1888 to 1953.

The layout is one subject per page. For example, the first page is devoted to Sir Francis Dyke Acland, a British politician of

the early 1900's. At the top of the page appears his name, followed by his date of birth, where educated, and positions held during his career. Since these are listed in separate, one-line entries (rather than in paragraph form), and double-spaced, they take up most of the page. (As a matter of fact, the bulk of the book consists of long lists of positions held, honors received, book titles published, etc., rather than the subjects' recordings!). At the bottom of the page we learn that Sir Francis made two recordings in 1929, "The Liberal Land Policy" and "Care of the Teeth."

More interesting entries for the U.S. reader might be the various presidents who recorded, beginning with Benjamin Harrison; Charles Lindbergh; Thomas A. Edison; Carrie Nation; and the like. At the end of the book is a useful chronological index of all listed recordings.

There is a great deal here for the collector interested in historic recordings. However, there are some serious errors, and a great many important and well known recordings have been left out. Most of these mistakes were avoidable -- the recordings have been discussed and documented fairly widely in such collectors' magazines as *APM*, *Record Research*, *Hill-andale News*, *Hobbies*, etc. Apparently the author does not follow the current literature. Too many errors and omissions were found to list them all, but a sampling will give the reader -- and, hopefully, the author -- and indication of the problem.

How can we explain, for example, the omission of the oldest surviving recording -- one that is bound to be of special interest to readers, and which has appeared on half a dozen LP's? This is a recording made by Lord Frederick Stanley, Governor General of Canada, in September 1888, on the occasion of the Toronto Industrial Exhibition. (Lord Stanley is *not* to be confused with Henry Morton Stanley, the British explorer, who recorded later. See *APM*, Vol. II, No. 6, for an unravelling of this long-standing mixup.) The section on Edison will be a major disappointment to Edison buffs. After a page of simplistic and sometimes inaccurate statements about Edison's life, we are told that his "one record" was -- you guessed it -- "Let Us Not Forget," made in 1919. Jim Walsh, who spent two issues of *Hobbies* in 1972 trying to clear up that misconception once and for all, will groan at that! Must

such erroneous information be perpetuated forever?

Edison in fact made at least six recordings, seven if you count a 1921 "message" entirely in Morse Code, recorded for a telegraphers' convention. The others are his speech opening a 1908 electrical convention which was released on Victor (!) in the 1940's, and has been on many LP's since; his short talk on "Greetings from the Bunch at Orange" (1924), which is familiar to most collectors; his recreation of "Mary Had a Little Lamb" for a newsreel in 1927, which has been on several LP's; his 1928 speech accepting the Congressional Medal of Honor which recently appeared on **APM's** "A Century of Sound" flexible disc; and, according to Editor Allen Koenigsberg, yet another recording called "The Liver Story," made in 1906. You'll find none of these listed in the *Discography*.

Edison's son Charles, who was Chairman of the Board of the company and later Governor of New Jersey, also recorded, but he is not listed at all.

The book lists Theodore Roosevelt and William Jennings Bryan as having recorded speeches for Edison in 1900, which they did not; the speeches were "faked." Bryan did make two little known brown wax cylinders for the Polyphone Co. in 1900, which are not listed (see **APM**, Vol. II, No. 1). At least the notorious McKinley recordings are acknowledged here as fakes. A number of songs about these and other presidential candidates are listed, but these are woefully incomplete. For example, recordings from the 1892 and 1896 elections, some of which have survived, have been left out entirely.

A sampling of other notable speech recordings not in this book:

- Aimee Semple McPherson, 1926 (a common item, and in many discographies).
- Booker T. Washington, 1908 (details by this reviewer in *Record Research* August 1975).
- Jack Johnson, the first Black heavy-weight champion, 1910 (*Hobbies*, November 1974; *Record Research*, August 1975).
- Harry Lauder's appeal for the Scottish soldiers' and sailors' relief fund, World War I. (Reissued on Rococo LP 4010).
- Emile Berliner. A number of his very earliest commercial discs were spoken by the inventor himself. One of these, the Lord's Prayer (1889), is on the Canadian Recording Industry Association's seven-

- inch LP "100 Years of Recorded Sound."
- None of the many movie stars who recorded little talks to their fans for Talk-a-Photo records in 1921 are included. These include Mae Murray, Bert Lytell, Gloria Swanson, etc.
- Kenneth Landfrey, bugler at the charge of the light brigade, in 1890 (on several LP's).
- Bugler Cassi of the Rough Riders, whose 1898 recreation of the charge up San Juan Hill is listed here on Columbia and Berliner, but not Edison.
- Sir Arthur Sullivan, October 1888, long thought to be the oldest surviving recording. (This is listed, but is dated 1895 -- for no apparent reason.)
- William Bailey Aldrich, the author, ca. 1890 (*Hillandale News*, June 1974).
- Harry Hayward, the convicted murderer who made a commercial recording on the night before his hanging in 1895 (the full story was told in an article by this reviewer in **APM**, Vol. I, No. 6).

As far as songs and skits about famous people and events are concerned, the omissions are too numerous to even begin listing. The Lindbergh section alone could be expanded by three to five times. The World War I and World War II sections each list only a very few British recordings, and none of the hundreds of American efforts, such as "Fun in Flanders," "Departure of the American Troops for France," etc. Under such headings as aviation, Henry Ford, MacArthur, Eisenhower, etc., there are only a few samples, nothing resembling a complete list.

The physical appearance of the book must be mentioned. The pages are reproduced directly from typewritten copy, but for some reason the printing came out extremely light -- so light you may find yourself literally squinting to read it. I have never seen a book with a problem quite like this, especially not a \$35 hardcover.

In summary, the flaws of this book are certainly numerous -- and needless. Much could have been corrected simply by following the current collectors' press. The *Discography* must therefore be recommended with reservations, a useful start in an untilled field, but one that needs a lot of improvement.

Published by Greenwood Press, with 327 pages 9" by 12", it is available from bookstores or through **APM**.

(Cont'd on next page)

Another book with flaws, but nevertheless a monumental achievement, is David Ewen's *All the Years of American Popular Music*. This 850-page tome will be of special interest to those seeking a single convenient reference volume on popular song, covering America's full 200-year history.

The approach is generally chronological, the coverage extremely broad. Here you will find not only the stories behind popular hits, but traditional melodies, lullabies, bugle calls (want to know who wrote "Taps," and why?) and such institutions as Muzak and ASCAP. There are hundreds of capsule biographies of composers and other musical figures, and of course descriptions of the trends and fads in music, with plenty of examples. All of this is made accessible by a comprehensive index.

There are a good many mistakes in this book, and they are not simply due to its sheer size. The author is one of those anecdotal historians who seems to believe every colorful story he has heard, and he has dumped a lot of them into print here. Accuracy and careful checking of facts are not his hallmarks, but -- well, you shouldn't believe everything you read anyway.

The chapter on the phonograph is particularly weak, which may seem surprising given the close relationship between

recording and popular music in the twentieth century (today they are virtually identical). Ewen is of the old school of writers on popular music whose emphasis is on the song and the composer, not on the recording. It's a shame that he didn't at least do a little solid research on recording history (or call in someone who knew), because the phonograph chapter is littered with glaring errors of both fact and interpretation. For example, Edison did not invent the phonograph solely for office dictation purposes; Columbia Records was founded in 1889, not 1887; the commercial possibilities of recording were not ignored until 1903 (!); the first original cast recordings were made in the 1890's, not 1920; the "million seller" data given here is often all wet; all sorts of artists are associated with wrong labels; and so forth. It is also a bit incredible that in an 850-page book on American popular music, Billy Murray and Henry Burr -- who were on more records than anybody who ever lived -- are never mentioned at all. Someday they will get their due.

If you can ignore the gross misinformation about the phonograph, and use this as a song reference, it can be quite useful though. It is of textbook quality, well-printed and bound. It is published by Prentice-Hall at \$19.95, and is available at bookstores. □

NOTICE	RESEARCH IN PROGRESS	PHONOGRAPHS FOR SALE
<p><i>The Association for Recorded Sound Collections (ARSC) has announced its 14th Annual Convention, for May 8-10, 1980 at the Canadian Public Archives in Ottawa. A varied program of speakers, as well as a mart, will be held, in addition to some valuable side trips. ARSC publishes a regular journal frequently running over 100 pages each issue, and current subscriptions, as well as back issues are still available. If you wish more details on how to subscribe or attend this important conference, please contact Les Waffan, ARSC, P.O. Box 1643, Manassas, Va. 22110. Or (202) 523-3267.</i></p> <p><i>It pays to advertise in APM!</i></p>	<p>Wish to locate violin (fiddle?) recordings made by Athabaskan Indian named John Fredson of Fort Yukon, Alaska, late 1920's, in Tennessee (See my <i>Folkways</i> 4070). For more details (needed for doctoral dissertation), please write Craig Mishler, Star Rt. B, Box 7648, Palmer, Alaska 99645.</p> <p>I am compiling an American Musical Theatre Reference Guide to songs (show-by-show) with discography (original artist, selected others), 1866 to date. Would appreciate hearing from collectors of programmes, printed music, recordings. Richard Wall, 301 West 45th St., Apt. 15K, New York, N.Y. 10036.</p>	<p>Highest quality reproduction reproducers, C & H, as well as originals, low prices. Send 25¢ for list. Can hardly be told from originals. Also, many cylinder phonograph machines and parts. <i>Olden Year Musical Museum</i>, 2708 Jubilee Trail, Arlington, Tex. 76014. (VI-3)</p> <p>Christmas Special at Olde Tyme Music Scene. 10% off on Diamond Disc, LP's, 78's, 45's. Nice stock of new machines in, including Victor V with wooden oak horn, cygnet horn machine and some nice Orthophonics. Olde Tyme Music, 915 Main St., Boonton, N.J. 07005.(VI-3)</p> <p><i>You get results with APM!</i></p>

PHONOGRAPHS FOR SALE

Juke Boxes, Pinballs, Slots, whatever your interests, *Salveson's Coin Machine Trader* has it all! Year First Class Subscription, \$13.00; sample, \$2.00. Ted Salveson, from the "Low Rent District," Box 602-ap, Huron, S.D. 57350. (VI-3)

35 Antique Phonographs For Sale from the "Thomas A. Edison Collection." Buying Victors, Columbias, Edisons, etc. Write for list, at Sedler's Antique Village, Ralph Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or 1-617-375-5947. (VI-6)

Early phonographs, music boxes, 78's, spares, typewriters optical toys. Bought, sold, exchanged. Whole collections bought. Open Mon. - Fri. 2:30 - 7 pm., Sat. 11 - 5:30. *The Talking Machine*, 30 Watford Way, Hendon, Central London NW4 England. Tel code 01-202-3473. Eve's 906-2401. (VI-9)

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the *Reproducer*, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, V.R.P.S., P. O. Box 5345, Irving, Tex. 75062. (TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. Sedler's Antique Village, Ralph C. Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or call (617) 375-5947 eves. (VI-10)

2-minute styluses for Edison reproducers (not mounted in bars). Made by Edison circa 1908. These are *not* reproductions, but original, unused stock. Only \$5. ea. or 5 for \$20. ppd. *We buy, sell, and repair old phonographs.* Bob Jenkins, **Unedda Antique**, 7 Midland Avenue, Montclair, N.J. 07042. (VI-3)

PHONOGRAPHS FOR SALE

Bremond Swiss Music Box - 11" cylinder, excellent case, 6 tunes, semi-classical, single comb, needs some mechanical work, all parts are there. Best Offer. Electro-mechanical clock available, good condition. Write or call for details. *Olde Tymes*, Box 1, c/o APM.

PHONOGRAPHS WANTED

Want Capehart phono, Victrolas and Electrolas: 9-25, 10-50, 10-51, 9-55, 10-35, 10-69, 9-54, 9-56, RAE-79, also D22, U109, and other large radio-phonograph combinations; changer and radio for 9-55; cases for Columbia C and Columbia business phonos. Joe Weber, 604 Centre St., Ashland, Pa. 17921. Or 717-875-4787 after 11 pm. (VI-8)

Want Berliner lever-wind; Johnson Model D (hand-crank); Johnson B; and other rare early Berliner, Johnson, and Victor phonographs. Also want sales catalogs & literature on above machines. Harold Crosby, 914 Mission St., Santa Cruz, Calif. 95060 (VI-4)

Cylinder phonographs with brass mandrels. If you need info, please call 212-941-6835.

Coin-ops: paying market value for cylinder or disc types. Edison, Columbia, Mills, Caille, Rosenberg, Gabel, Holcomb and Hoke, Multiphone, Regina, Capehart, or what have you? What is your price. Will pick up anywhere. Russ Ofria, 8432 Darby Ave., Northridge, Cal. 91324. (VI-10)

Collector wants complete, original phonographs. Edison Opera (prefer oak), Victor IV with wood horn, Kalamazoo Duplex. Also want a complete case for late Edison Triumph. Thanks a lot for your consideration. John E. Morley, Jr., 413 East Fourth St., Dixon, Ill. 61021. Or 815-288-4940. VI-3

PHONOGRAPHS WANTED

Want Talk-o-phone machines, parts, related items, any condition. Will buy or trade. Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 46901. (VI-3)

HELP: I NEED PARTS!

Wanted: Five-inch mandrel and knurled mandrel screw for Columbia AB (MacDonald). Will pay any reasonable price. Please help. Kaplan, 129 Howell, Canandaigua, N.Y. 14424. (VI-3)

Need sapphire needle suitable for playing Pathe vertical-cut discs on a Sonora machine. Also bamboo needles with round shanks. Bruce Trummel 259 Eureka St., San Francisco, Cal. 94114. (VI-3)

Need horn original to Victor III. Would consider reproduction. Send details to Bob Golden, P. O. Box 15, Somerset, N.J. 08873.

Complete motor for Edison B-80 Diamond Disc machine and horn if possible. Will sell Diamond B, H, Gem, Automatic Reproducers. Also Gem carriage with screws. John Boyd, 6682 Acacia Ave., Burnaby, B.C., Canada V5E 3J7. (VI-3)

Want double-spring 3-bolt motor for rear-mount Concert Grand Zonophone. Will buy or trade for. Loyd Davis, 4118 W. 73rd Terrace, Prairie Village, Kan. 66208. (VI-3)

Would like horn for Edison maroon Gem, no reproductions. Also need orig. grill for Amberola 50. David Rosi, 4015 Levonshire, Houston, Tex. 77025.

Victor or Brunswick Console Decals. Bill Carlson, 6913 Raspberry, Springfield, Va. 22153. Or (703) 455-6787. (VI-3)

Want reproducer for American Graphophone Type BS, #187188, Columbia patented 1886, mfd. 1898. Don L. Albee, 3259 Gifford Lane, Sarasota, Fla. 33579. (VI-3)

HELP: I NEED PARTS!

Horn support bracket, tone-arm, reproducer and horn elbow for Columbia AH Graphophone. Reproducer for Trademark Berliner. Chris Boardman, 779 Waverly Rd., LaPorte, Ind. 46350. Or 326-7313. (VI-3)

Want dial light cover for Radiola 18. Bob Pinsky, 1040 Erie St., Oak Park, Ill. 60302. Or 312-386-2809.

RECORDS FOR SALE

Shaved wax cylinders, each in old box with lid. Blanks are great for making home recordings, \$1.50 ea. Joe D. Steed III, Box 155, Candor, N.C. 27229. (VI-3)

Original Sounds of the 1890's. New LP features 22 Berliner discs, originally recorded 1894-1899, including Sousa's Band, U.S. Marine Band, Dan Quinn, George J. Gaskin, Billy Golden, Arthur Pryor, many others. \$6.98 per copy, postpaid in the U.S. *Westwood Records*, 2131 Greenfield Ave., Los Angeles, Calif. 90025. (VI-4)

Cylinders for sale: Send long SASE for free list. R. P. Marzec, 92 Swimming River Rd., Lincroft, N.J. 07738. Or 201-842-7349. (VI-4)

RECORDS WANTED

Want 78 rpm singles, albums, soundtracks of Debbie Reynolds. Ralph Reithner, 3517 Alden Way #8, San Jose, Calif. 95117. (VI-9)

Still need tapes or originals of several Ada Jones cylinders in my 20-year search for a complete discography. Send SASE for our free list. Milford Fargo, 12 Park Circle Drive, Fairport, N.Y. 14450. (VI-3)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, Pa. 19118. (VI-10)

Columbia Grand Concert Cylinders with band content, early brown wax cylinders pre-1897, and 5" & 7" Berliners, pre-1898. Paying cash or trades. James R. Wilkins, 2708 Jubilee Trail, Arlington, Tex. 76014. Or 807-461-9978. (VI-3)

RECORDS FOR SALE

78's, Classical G & T's, Pathes, Fonotipias, Odeon, HMV, etc. E. Spicer, 3283 Lonefeather Crescent, Mississauga, Ont., Canada L4Y 3G6. (VI-5)

RECORDS WANTED

Collector of saxophonist Rudy Wiedoeft recordings interested in purchasing any of same. Many labels, list available. Fair prices paid. Charles A. Selzle, 5211 Montour St., Philadelphia, Pa. 19124.

Want automobile-related 2 & 4 minute cylinders for Edison machines and 78 rpm discs. State condition and price. Thomas Tresch, 423 Merritt Dr., Mt. Holly, N.J. 08060. (VI-4)

New collector wants Edison 2 and 4 minute cylinder records. Desire any Edison phonographs or parts. Thank you. Charles E. Brown, Jericho Run, Washington Crossing, Pa. 18977.

Wanted: Comic records (disc or cylinder) dealing with visits to the dentist's office. John M. Whittock, Jr., Librarian, School of Dental Medicine, University of Pennsylvania, 4001 Spruce St., A1, Philadelphia, Pa. 19104.

Happy New Year to all! Want to buy or swap. Interested in Edison, Victor, cylinders, discs, and parts. Please write G. Heinisch, 17 Briarwood Ct., Indian Head Park, Ill. 60525.

Want Edison Cylinder #19179 *Stop Yer Tickling, Jock* by Lauder. Bill Carlson, 6913 Raspberry, Springfield, Va. 22153. Or 703-455-6787. (VI-3)

PRINTED ITEMS FOR SALE

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$7.50 or \$11.50 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA. (TF)

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To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, *The Hillandale News*, by airmail for \$10. per year, \$8.00 via seaimail. Subscriptions should be sent to B.A. Williamson, 157 Childwall Valley Rd., Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S.)

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues seaimail. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P. O. Box 253, Prospect 5082, Australia.

Don't miss out on the new Edison Phonograph Monthly releases. A limited number of Volume I thru V are still available for \$12.95 each, and VI and VII are \$13.95 each (they are much larger).

PRINTED ITEMS FOR SALE

1912 Pathe Catalogue. Twenty large pages, slick paper, 38 illustrations of machines, horns, cabinets, records and parts, together with much information. Suitable for republishing. \$75.00. *The Dials*, 190 West J, Benicia, Calif. 94510. Also German 1912 catalogue of records. Some illustrations, 198 pages, \$35.00.

We expect to publish a beautiful limited edition book on American popular Blue Amberol cylinders in 1980. It will be hard-bound in special blue cloth, contain many pictures of the artists and machines, have wax Amberol comparison charts, Diamond Disc cross-references, chronologies, and most of all, facsimiles of *hundreds* of the title booklets frequently found inside the records. These will provide information available nowhere else. If you would like to be notified when one of the hand-numbered copies is available (no obligation, of course), please drop a postcard to Ron Dethlefsen, 3605 Christmas Lane, Bakersfield, Cal. 93306. (VI-2)

Can you afford to collect phonographs and not subscribe to APM?

PRINTED ITEMS FOR SALE

Please note the new price for the beautiful illustrated glossy edition of the *Audio Engineering Society Centennial, 1877-1977*, 340 pages. It is now \$10.95 ppd. from APM.

PRINTED ITEMS WANTED

Old catalogs purchased and traded by classical record collector, 1890's onward. Also old record books and magazines. Please write Michael Tenkoff, 800 W. Las Palmas Dr., Fullerton, Calif. 92635. (VI-6)

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 1940M 80th Street, Jackson Heights, N.Y. 11370

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For trade or sale: Original Duplex ornate tone-arm support and connecting "horn yoke." Complete your machine! Also have original Duplex machine catalog, very colorful. Need Zonophone parts, what have you? Ed Pelo, 7502 Ridge Blvd., Brooklyn, N.Y. 11209. Or 212-680-1991.

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(6-8)

EDISON PHONOGRAPH MONTHLY

Some Highlights of Volume VI, 1908, (312 pages) ...

Jan.	<i>Back issues of EPM sought in 1908!</i>
Feb.	<i>New prices on horns and cranes</i>
Mar.	<i>Edison's birthday dinner</i>
April	<i>Mr. Edison in Florida</i>
May	<i>Photos of dealers' showrooms</i>
June	<i>Ten Wm. Jennings Bryan records</i>
July	<i>Gold-plated Idelia at \$135.00</i>
Aug.	<i>Phonograph store management</i>
Sept.	<i>Wm. Howard Taft makes 12 records</i>
Oct.	<i>4-minute wax Amberols launched</i>
Nov.	<i>Cost of producing Edison goods</i>
Dec.	<i>Trade bulletin on combination attachments</i>

Volumes I thru V are \$12.95 each; Volumes VI & VII are larger and are \$13.95 each, while they last!

Allen Koenigsberg
650 Ocean Avenue
Brooklyn, N.Y. 11226

Wendell Moore
R.R. 1, Box 474H
Sedona, Az. 86336

MISCELLANEOUS FOR SALE

Needle boxes, brochures, personality records for sale - trade. **WANT:** Bell Tainter, coin-operated, early Electric phonographs, parts; all advertising items. Jerry Madsen, 4624 W. Woodland Rd., Edina, Minn. 55424. (VI-9)

Edison T-shirts and Totebags? That's right! Send for descriptive flyer. New Amberola Phonograph Co., 37 Caledonia Street, St. Johnsbury, Vt. 05819.

New Sales List effective until July 1, 1980, on antique radio and wireless, from McMahon's Vintage Radio, Box 1331, North Highlands, Calif. 95660. Don't miss out. Once they're gone, they're gone!

"Edison" gold script decals, as used on cylinder and disc phono cabinets. Excellent replicas, as pictured in **APM**, with the correct triangular dot over the "i." Only \$1.50 ea., or 5 for \$6.50 plus SASE. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (VI-4)

Perfection brand sapphire point styli. Original old stock from New England Talking Machine Co., Boston, for playing narrow groove vertical records on switch-head machines (not Pathe). \$15. ppd. ea. *Old Sound Museum*, Draw J, E. Dennis, Mass. 02641.

MISCELLANEOUS WANTED

Want Silvertone literature, parts, etc. circa 1918-20. Also want opera and classical 78's before 1935. Robert Lawler, 1055 Fisher's Hill, Hazleton, Pa. 18201.

Want any size old light globes with sharp pointed tip. Maurice Jorre de St. Jorre, 3320 Woodburn Ave., Victoria, Canada V8P 5B9.

Buying old stock certificates of Edison's companies and related paper goods. Perry Levinsohn, 258 Hudson Ave., Tenafly, N.J. 07670. Or (201) 567-2006.

MISCELLANEOUS WANTED

Looking for old cigar box labels entitled "Flor de Edison." Also vending machine for Alvara Cigars. Please write or call **APM**.

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Mark Koenigsberg, 292 Main St., Unit J, Madison, N.J. 07940. (201) 966-1009.

Wanted: Slots, old coin-operated machines, disc and cylinder music boxes. Top prices paid. *Machines*, P. O. Box 59026, Chicago, Ill. 60659. Or 312-262-7836. (VI-6)

Want information on replacement of springs for Victrola motors. Reece Ewton, 222 McNickle Dr., Smyrna, Tenn. 37167.

Can anyone inform me where I may purchase the reproduction Tiffany-type lamps with the Nipper on the shade panels, also any other Nipper items? John Boyd, 6682 Acacia Ave., Burnaby, B.C., Canada V5E 3J7.

Would like to establish ties with Canadian Vintage Record Collectors. Can use their help with antique record column. Philip D. Redant, Box 486, Yorkton, Sask., Canada S3N2W4.

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Thursday and Fri., 11 am - 4:30 pm and evenings 6-9 pm and also Sat. 10-6 pm. Also by app't. Dennis Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, N.Y. 11001. Or 516-775-8605. Give us a call! (VI-2)

PHONOGRAPH SHOPS

OLD SOUND! A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, Mass. 02641. Or 617-385-8795. (VI-4)

The Old Phony Shop. I buy, sell, repair anything with a crank. Records and cabinet work a specialty. Spring tune-ups! George D. Anderson, Farber Lane, Herkimer, N.Y. 13350.

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SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, R.I. 02906. Or 401-272-5560 after 6 pm. (VI-3)

We expect to have a limited number of *Roll Back the Years* by Edward Moogk. If you would like to reserve a copy please drop us a card. **APM**